

# NECRONOMICÓN 2



psyclones pl6.d4 merz tasaday white hand architects office f/i  
recursos ajenos fâlx çerêbri linea táctica sombrero galaxy a.d.p.  
vox populi cantaires cadí obscuro interior non toxique lost m.e.  
smersh zusammewaschsen schlafengarten b.c.p. weltraumforscher







# S M E R S H

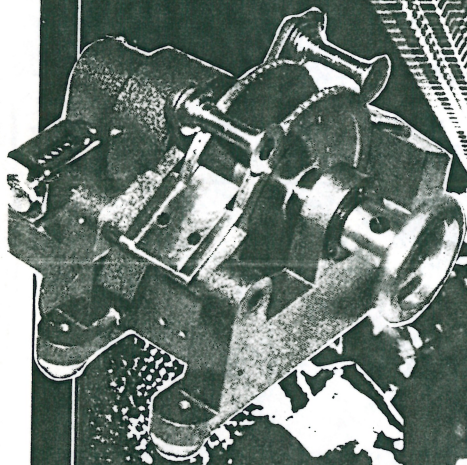
**S**mersh

is Chris Shepard and Mike Mangino A band laboring in relative obscurity, making so me of the most bizarre and intriguing synthesizer music available in the u.s.a. to day.

Definitely back ground music for a seance or home made horror film.

Synths used to make eerie but at the same time ca<sup>p</sup>tivating sounds.

Smersh has 7 independent cassette all available from Chris Shepard, 337 William Street. Piscataway N.J. 08854 U.S.A.



# GNINELSIH





# FâLX ÇerêbRI RITE 64

(Bone In Your Head)

Hardcore-electronics  
Mutant Muzick

Formation: June, 1983

PRODUCTION:

VISUALS.- Sets of postcards  
Calendar 1984  
Picture Book (extreme shots)  
Info-sheets (deleted)

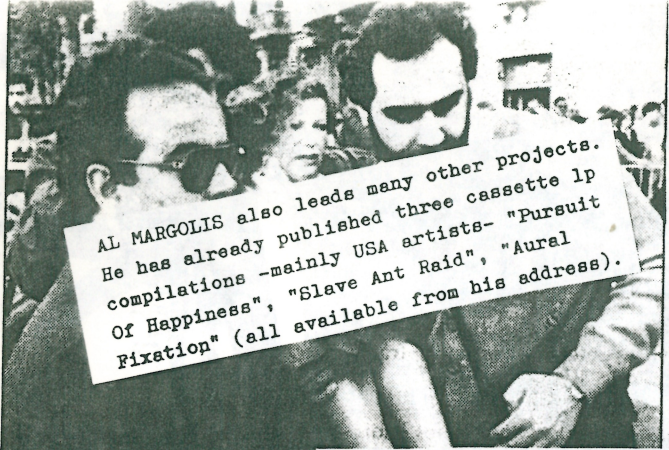
AUDIO.- 50 copies only C-10 demo (deleted)  
Remixed 1983/84 material C-60 Compilation  
"Live, 31-12-83" C-45  
"Live, 3-03-84" C-13  
"Rite 64" C-60  
Mail-music collaborations: A.D.64  
(Graf Haufen and guests)

TRACK TITLE: "DURCH SCHMERZ ZUM ORGASMUS"  
(Through Torture To Orgasm)

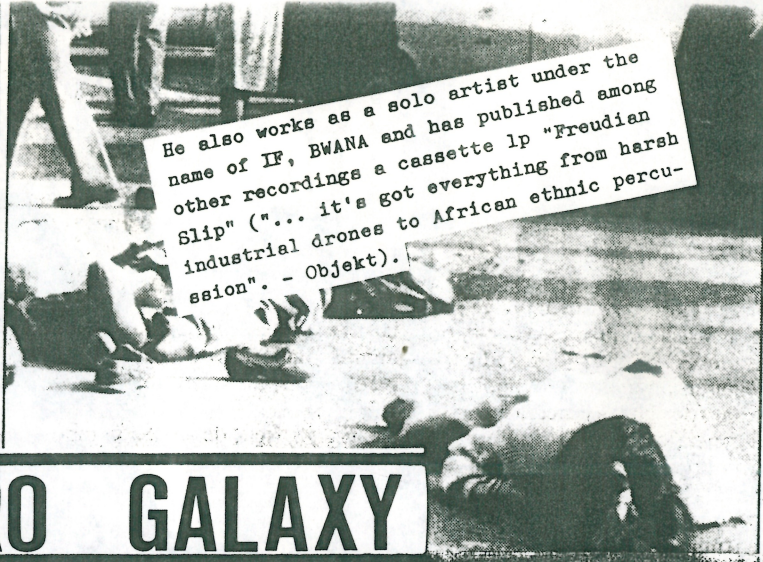
CONTACT:

Graf Haufen,  
Havelmatenstein 6  
D-1000 BERLIN 22  
WEST GERMANY





AL MARGOLIS also leads many other projects. He has already published three cassette lp compilations -mainly USA artists- "Pursuit Of Happiness", "Slave Ant Raid", "Aural Fixation" (all available from his address).



He also works as a solo artist under the name of IF, BWANA and has published among other recordings a cassette lp "Freudian Slip" ("... it's got everything from harsh industrial drones to African ethnic percussion". - Objekt).

## SOMBRERO GALAXY

Buy A Gun - Sombrero Galaxy

When I'm out on my luck, and I need to get a fast buck  
I find me a sucker to rob, then for fun I finish the slob  
You know how to have fun  
Buy a gun and shoot someone.  
No one gets in my way, cause I'm mean and I don't play  
If you don't do what I said, in a snap you know you'll be dead  
You know how to have fun  
Buy a gun and shoot someone  
I kill for the fun of killing, for me it's always so thrilling  
The look on the people who die, and their friends who love to cry  
You know how to have fun  
Buy a gun and shoot someone  
Really, really, I go out and become me a sniper  
And all left and right, I just squeeze and turn and they die  
You know how to have fun  
Buy a gun and shoot someone

SOMBRERO GALAXY is:

Al Margolis-keyboards, drum machine,  
tape

Jay Hernandez-vocals, trumpet

Contact: Al Margolis  
33-28 148 St.  
Flushing, N.Y. 11354  
USA

● This is James Oliver Huberty, 41, the man who killed 20 persons before being shot to death

himself by a police sharpshooter. Cops say Huberty's rage over loss of his security-guard job and

trouble with his family sparked the single biggest massacre in U.S. history.



PSYCLONES AND SCHLAFENGARTEN

BOX 3347  
EUREKA  
CALIFORNIA  
95502-3347

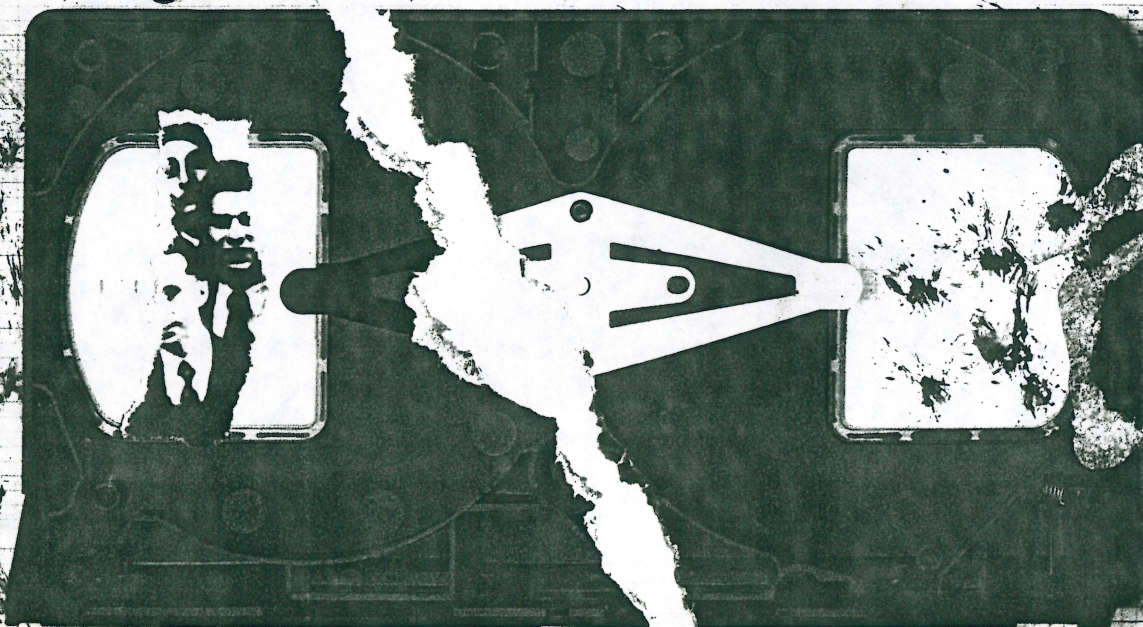
SCHLAFENGARTEN



MEMORANDUM

"manic industrial, jazz-rock improvisation" by Brian Ladd and Julie Frith (Psychclones) and Michael Karo (Schlafengarten). Incredibly spacey energetic music with a good dose of psychedelia and sense of humor thrown in. Instrumentation includes synth, tapes, guitar, bass, violin, trumpet, rhythm box.

SCHLAFENGARTEN





banned PRODUCTIONS  
Misery Research Center

P O Box 492  
Fremont, CA.



white hand

white hand

## Screams That Whisper

WHITE HAND named after the para-military death squads of El Salvador, this band is in the running for the industrial sweepstakes. Agressive electronics and poignant lyrics. Their last product "This Is Fun" C-30 is packaged in a wire cage and contains various information on the work of the El Salvadorian White Hand, as well as other items pertaining to the nature of this cassette.

"Screams That Whisper" is an unreleased track sent for its inclusion in Necronomicon and chosen from a series of 3 mixes.



feb/84

ntl

argumentation I

1. the former landowners ("raubritter") oppressed the farmers and "landarbeiter".
2. Later on "Schwarze Reichswehr" and "Stahlhelm" lived in the castles of the landowners and oppressed farmers and workers.
3. the oppressors have been expelled from the DDR.
4. they want to return and to cancel the "Erfolge" of the farmers, making them again to "Landarbeiter".
5. they want to destroy the DDR and to lead the country into a new war.
6. they sit in the BMD.

the last part of the argumentation tries to assure this: it appeals directly to the farmers for consent to the "Stellungnahme" expressed in the performative part of the speech and gives once more the speaker himself as an example for the change of opinion he wants to attain in his addressee: he has once believed that no army was necessary, but "experience" has taught him the contrary.

(fucking great words by W. Kummer: Aspects of a theory of argumentation 1975):

selective perception to master the redundancy of informations. the argumentation is estimated at best RESULTS from you - landarbeiter.

bürger:

non toxique lost:

Non Toxique Lost proceden de Mainz (Alemania) y comenzaron a trabajar en 1982, siendo su formación Pogo, Achim, Stephphen, Gerd. En 1983, Pogo dejó el grupo, por lo cual actualmente funcionan como trío.

They used to be Pogo, Achim, Stephphen and Gerd, but Pogo quit the band in 1983. Their unconventional sound can be heard both in cassette and live: 1982, Pforzheim and Trier (in Trier, the police stopped the concert); 1983: Berlin (an open-air, high sound volume); 1984 (Frankfurt).

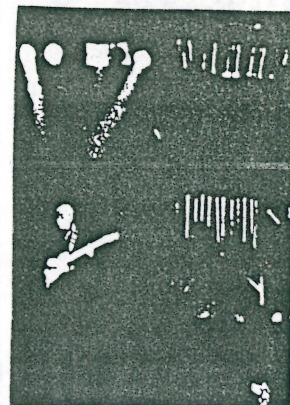
HELLO HELLO.

crisis is a normal situation. within the common communiqué. the boredom is written down. it's their earnest. it's their game. their earnest is named: GAME.

# NON TOXIQUE LOST

Apart from their cassettes, distributed by their label, they have included several tracks in compilations, such as Some Waves cassette (1983 by Graf Haufen Tapes), Katscombe, etc.

They have also worked with video, including a clip in a visual-compilation, next to groups such as La Loora, Psychic TV, Groenwilde, etc. It's "Berlin Atonal", United Video System, Hans Worbes, Motzstr. 5, 1000 Berlin 30, Germany.



I SAW HANOI DYING.  
saw. to see. have seen. hand... to die. died. have died. had seen and shall see.  
hand... to experience. have experienced. I've seen hand dying.

"... el tema 'Die 4 temperamentos es una composición fuera del área de la construcción matemática...' (non toxique lost).

Fundaron en un principio su propio sello, que llamaron "Eines Nacht Zwei Seiten", nombre que han cambiado por el de "CAN CAN", "...debido a la música bailable que es ahora editada por Non Toxique Lost" según propias palabras.

Algunos productos CAN CAN:

1. Ohne Titel; 2. Ware 11; 3. Made on Cuba; 4. 15 H-GD-M; 5. Rekonstruktionen, etc.

CAN CAN posee distribuidores en Alemania, Suiza, UK, Francia.

They tried to release their Lp "Sholltuf" next to an experimental-drawing video, but these plans failed because of financial problems.

Now they try to build up an international information-pool for industrial-news, and are reviewing cassettes for the german art-magazine "der Neger" (send any sound to Gerd Neumann

Binger Str. 10  
6500 Mainz.  
W. Germany.







L M D,  
C/ Roger de Flor, 289 Pral 2a  
08025 Barcelona (Spain).



A unique project and experiment in independent music. A group of children with no previous musical skills backed by experimental Catalanian musicians (Gat from Error Genético, New Buildings and M.C.W.- J. García from Macromassa.- Magda from L.L.E.- V. Nubla from Secreto Metro and Octeto C. Colón.)

They started to work with children in 1980 going to remote Alt Berguedá region and getting people to sing along. Composing and recording took them long time and effort. "Quan El Sol Es Pon" and "El Rellotge" are children's compositions. They've recorded an LP with in-versions of known composers.

CORAL INFANTIL  
**CANTAIRES  
DEL CADÍ**



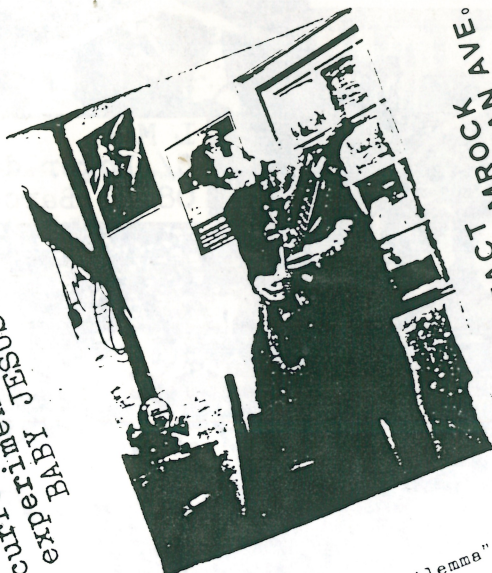


music

exhibit

AT GROUND ZERO  
THE CHURCH

current & future  
"revision" of  
BILLY CLUB PUPPET



U.S.A.  
400 TITTLE, A.  
GREG MANNAN  
CONTACT JAMROCK  
AVE. N. 3018 9

WE COME FROM ORG

# MACHINIC INDICES

sights...sounds...



## PRODUCTION:

BILLY CLUB PUPPET.-

- 1 Sartorial Correctness "Future Dilemma" (Oh My God Records)  
-recorded 8.80, released 6.83
- 2 Machinic Indices "Untitled Kompositions" (O.M.G. Records)  
-recorded and released 10.83 (New York)
- 3 Paranoid Systems Of History "God Save Pop Music" (O.M.G.R.)  
-recorded 7/9.83, released 12.83 (New York)
- 4 Billy Club Puppet/S. Gannon/W. Tucker "We Come From Orgone"  
(collaboration Seattle-New York, recorded 1/5.84), (Patio  
Table Press, Seattle, WA.)
- 5 Billy Club Puppet "Almost Dread Inna Belltown" K7  
-recorded 8.84, released 9.84
- 6 Appearances on various compilations.

## PROJECTS:

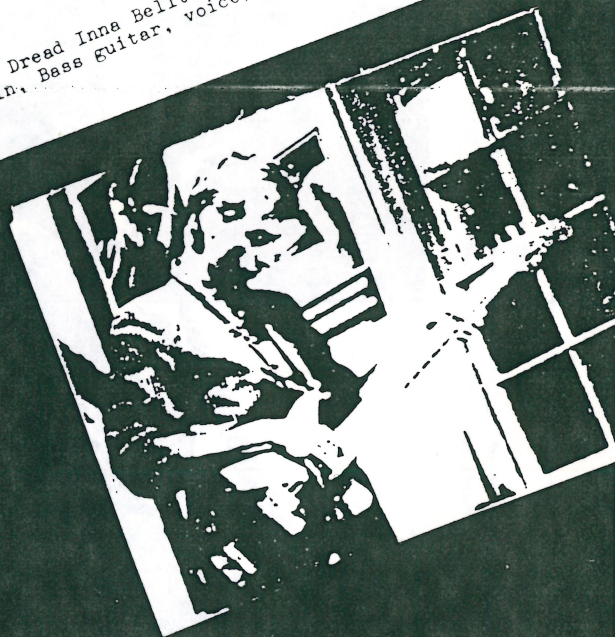
- "Personal Defects And Material From Diary Of A Cure"
- "Dada Processing" 1-5, photomontages, prose and essays.
- Thesis on Joy Division/Work Refusal: Pros, Cons and  
the Conned: pamphlet.
- The Privileged Class, 1-5: a theoretical 'fan'zine.

"Almost Dread Inna Belltown"  
(violin, Bass Guitar, voice)

"Untitled Komposition-4"  
(all instruments G. Jamrock)

202 3rd Ave. S  
9 pm

A PERFORMANCE BY BILLY CLUB PUPPET



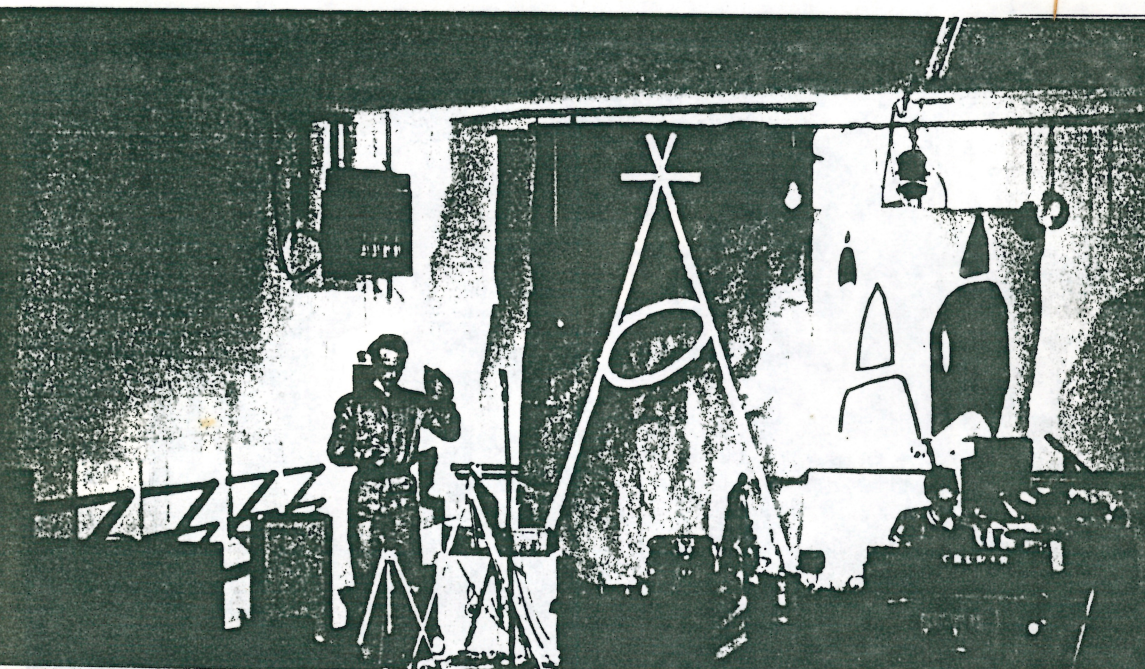
**BILLY CLUB PUPPET**  
post-avant garde korosion



F + I  
-----  
-----  
-----  
-----  
-----  
-----

powerpowerpowerpowerpower  
powerpowerpowerpowerpower  
powerpowerpowerpowerpower  
F/i-F/i-F/i-F/i-F/i-F/i-  
steve zimmerman audio gen  
erator radio brian wensing  
electronics richard franecki  
electronics. ....





Architects office was formed in the spring of 1983 as a project to produce some music for the international music network. The impetus for the continued workings of the group was the profusion of serious music that was being made public at that time.

Experiments with taped conversations were performed with some success, particularly as they involved multilingual exchange. The nature of the instruments and spoken material lent themselves well to improvisation, and pieces were made in rapid succession. Immediately following these pieces a new direction was taken toward through composed music. This was made possible by arranging many different tapes in sequence. At the same time the aleatoric properties were maintained by concurrently improvising and using sequences accidentally loaded into electronic instruments.

Out of this process the first symphyogenesis pieces were developed. The term refers to the assemblage of previously separate parts into a harmonious whole. The results of this work appear on our first product "ao 1983". As problems developed among the personnel the group turned inward for taped material.

This period described above constituted the zenith of home studio manipulation for architects office. The inevitable result of this outpouring of material was saturation. The fortunate result of the saturation was the discovery of expandable music, which was of great use for the purpose of producing soundtrack material for the lengthy motion pictures that are another product of the group which have lives of their own.

For the first performance rehearsals were done, the only ones that we ever did. The result of the first performance was a set of new pieces, and a set of versions of our earliest pieces. Some of these appear on our second product "partitions". Other performances happened in rapid succession, often with less than 24 hours notice. The first of these was a performance at a christmas fair for which we prepared shopping mall music. During an improvised section of this performance our most successful piece "hymnosis" was discovered.

The second performance there we formed three choirs located in triangular opposition to one another. By abstracting and reconfiguring sections of the performance the symgen. no. 3 was produced, which appears on our third product "dispensation". During the next period an association with the tabla and esraj master Bunjiiji.

# ARCHITECTS OFFICE

550 college  
boulder

colorado  
80302  
USA

# FISSION MUSIC

Through his influences new elements were introduced into the music, including new mix techniques, mouth percussion and the fission concept. Following this development architects office emerged on the local public radio broadcasts.

This coincided with a second period of performances. These featured the introduction of Claude Martz, an alsatian bass clarinet player into the group, as well as Idana on additional keyboards, and the public premiere of Trevor, architects office's 2 year old lead singer.

With this formidable assemblage of music the group moved into a period of network communication seeking international distribution and collective projects.

These were received from Belgium, Spain and various parts of the U.S. Currently the group is working on preparing a C-60 for Flowmotion to be distributed out of Leeds in north central England.

An association with filmmaker Stan Brackage has served to give architects office additional exposure through his network.

Out of this most recent activity period the "Memorial Issue" was produced, in addition to a pair of video productions.



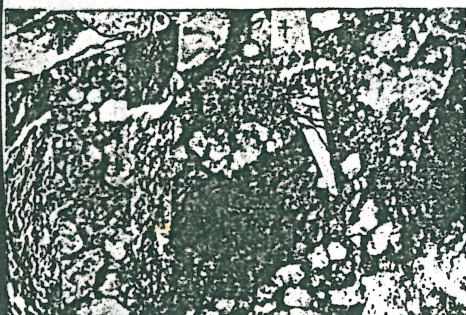
# IEP

## INVESTIGACIONES, ESTUDIOS Y PROYECTOS (IEP):

El sello IEP nace de la colaboración entre los grupos Merz y Recursos Ajenos, en Septiembre del 83. Su catálogo consta de siete cassettes, cinco de los grupos Merz, Recursos Ajenos, Las Últimas Víctimas y de IG 3, y dos samplers con Comadre Bruno, Avant-dernières-pensées, etc. Editan, sin regularidad, los cuadernos IEP, con información sobre los grupos distribuidos y sobre el mismo sello.



## MERZ-I



CARNE PARA EL MATADERO  
PENITENCIA I  
FISURA EN EL CEREBRO  
LIBANO  
SEXTA EDICION

MATANDO ANCIANOS  
PENITENCIA II  
JUSTICIA DIVINA  
PENITENCIA III  
PERDON SEÑOR

MERZ: JUSTICIA DIVINA (IEP 01)

Merz.-"Fragmente del membrete del papel de cartas de la Privat Kommerzbank, de Menever, que contiene la sílaba "merz" y que, al entrar en una de las collages de Schwitters, en 1919, determinaría la denominación genérica del conjunto de la obra: de éste, la misma en pintura que en poesía y en construcciones de materiales diversos. Fue, finalmente, el nombre que dio a su revista, la última, cronológicamente, de las dadaístas, de la cual publicó veintidós números de 1923 a 1932." (José Pierre, "Dadaísmo").

## merz

A project born as a unipersonal group in January 83. Short time after, the cassette "Plata" is brought out -June, 1983 but very few copies are left, as the result wasn't considered good enough. In Sept. that year they include a track called "Summus ius, Summa iniuria" in a sampler Amarga Cosecha published by ECDM next to groups such as Bulbo Raquídeo, Interacción, Comando Bruno, etc. In November 83 IEP produces Merz first cassette "Justicia Divina" An outbreak of minimalist and bidimensional crude sounds. Between Jan-June 84 they record their 2nd cassette "Los Ojos Muertos" where they leave off their previous work witticism, beginning to show interest for descriptive music. Here they use echo, electronic noise, natural sounds without context touching concrete music. Their track "Saint Germain" is featured in IEP's Sampler "¿Música Enferma?". They've recorded "El Signo" for NEORONOMICON 002 on the evolution line shown in their last tape. Current work includes:

Inclusión en un sampler de novedades de P.M.P. de un extracto "Los Ojos Muertos". Intervención en un sampler americano junto a Diseño Corbusier, Etant Donnes, etc. Participación en "Una Exposición" junto a IG 3 y Recursos Ajenos. Preparación de una cassette de música ambiental así como un cuaderno de poesías y diseños. La música y conceptos de Merz se basan en que "la música está en el aire; en el ambiente. Nosotros no creamos, sólo recogemos lo que ya existe"...

## LIBRO ANTIFASCISTA



MERZ: LOS OJOS MUERTOS

PROYECTO MERZ: JUNIO 1984  
NUEVA MUSICA  
FRENTE DE COMBATE SENSORIAL

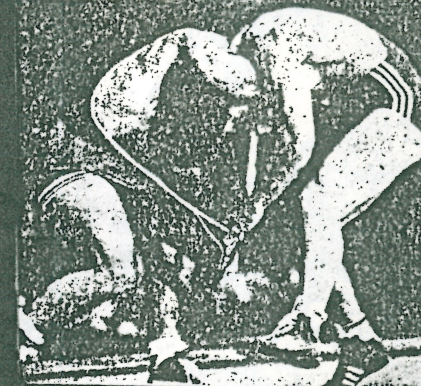
## recursosAjenos

RECURSOS AJENOS is a two people unit formed in late 1983. They recorded some tracks later included in IEP 02 as a C-45 it consisted on mechanical monotonous rhythms, improvised melodies, atonalism. They use guitar, vocals, drum machines, key boards and loops. Many of the new pieces have been published by compilations such as this or "El Himno de los Muertos" (already as a trio) in IEP Sampler ¿Música Enferma? Their music is changing to a more open sound strategy including unpublished compositions in another IEP Sampler "Una Exposición" next to MERZ and IG3



Luis F. Mesa  
c/Príncipe de Asturias 4  
28006 MADRID  
(SPAIN)

IEP



## CATALOGO I E P 84:

- 01: Merz: "Justicia Divina" c-60.
- 02: Recursos Ajenos: "Recursos Ajenos" c-45.
- 03: Las Últimas Víctimas: "Opus Uno" c-40.
- 04: Merz: "Los Ojos Muertos" c-60.
- 05: IG 3: "Performance" c-60.
- 06: Compilación "¿Música Enferma?" c-60.
- 07: Compilación "Una Exposición" c-30.

## - RECURSOS AJENOS - IEP 02



|                      |      |
|----------------------|------|
| SUPERFICIE LUNAR     | 6:35 |
| SUPERFICIE TERRESTRE | 3:30 |
| NO ESTOY LOCO        | 6:30 |
| DEVICE               | 5:50 |
| DEGENERACION         | 5:55 |
| CLAUSTROFOBIA        | 3:35 |
| F.B.I.               | 3:00 |
| SOL TROPICAL         | 2:50 |
| JIPIS A MI LADO      | 3:40 |



TRACK: «Holkær»  
GNOUF TAP: INSTRUMENTS VOICES TAPES EFFECTS



CONTACT : Axel KYROU, 191 Avenue du Maine 75014 Paris FRANCE.

At every moment of my life there open before me divers possibilities: I can do this or that. If I do this, I shall be A the moment after; if I do that, I shall be B. At the present moment the reader may stop reading me or may go on. And, however slight the importance of this article, according as he does the one or the other the reader will be A or will be B, will have made of himself an A or a B. Man is the entity that makes itself, an entity which traditional ontology only stumbled upon precisely as its course was drawing to a close, and which it in consequence gave up the attempt to understand: the *causa sui*. With this difference, that the *causa sui* had only to "exert itself" in being the *cause* of itself and not in determining what *self* it was going to cause. It had, to begin with, a *self* previously determined and invariable, consistent, for example, to infinity.

But man must not only make himself: the weightiest thing he has to do is to determine *what* he is going to be. He is *causa sui* to the second power. By a coincidence that is not of the doctrine of the living being, when it seeks in traditional concepts that are still more or less valid, finds only those of the doctrine of the divine being tried to formulate. If the man has resolved now to go on reading into the next moment will be, in the last instance, because doing this is what is

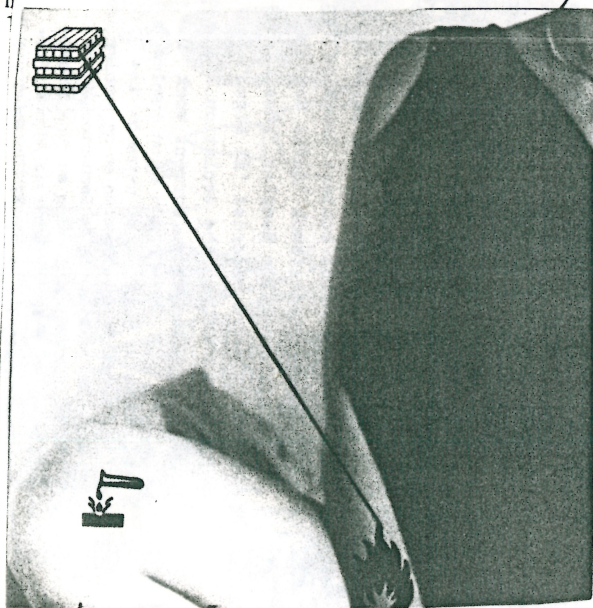
for his life, and hence with the man of determination he has resolved to be. This vital program is the *ego* of each individual, his choice out of divers possibilities of being which at every instant open before him.<sup>1</sup>

Concerning these possibilities of being the following remarks fall to be made:

1. That they likewise are not presented to me. I must find them for myself, either on my own or through the medium of those of my fellows with whom my life brings me in contact. I invent projects of being and of doing in the light of circumstance. This alone I come upon, this alone is given me: circumstance.<sup>2</sup> It is too often forgotten that man is impossible without imagination, without the capacity to invent for himself a condition of life, to "ideate" the character he is to be.

ORTEGA

VOX POPULI



out  
up in  
One aims  
old. In the second  
served in order to be  
being what he was: On the second  
thorough experiment, there follows  
of the second and the first, and  
and "unbeing"—living. He goes on  
past; he goes on making for himself  
dialectical series of experiments.  
logical but precisely of historical  
dreamt of somewhere in his paper  
—the  
being through his  
a dialectic not of  
on—the *Realdialektik*  
oy Dilthey, the writer to



AUDIOLOGIE.

REC OCT 1 84



1. Name
2. Age
3. Instruments
4. Influences
5. Likes
6. Dislikes
7. Meaning of life

# PSYCLONES

1. Brian Ladd
2. 24
3. voice, guitar, bass, synthesizer, tapes, CB, radio, records, tambourine, drums, electronics, rhythm boxes, electric clothes hamper, vacuum cleaner
4. Julie, The Residents, violent crime, altered states, Terje Rypdal, SPK, Soviet France, Chrome, John McLaughlin, Morton Subotnick, Triad Radio, Eureka
5. Julie, Psyclones, music, art, fine wine, good food, anything unusual, good sex, inebriants, Willie, sexually explicit erotica
6. Trends, radio, TV, hypocrites, politics, religion, censorship, vidiots, you name it.....
7. There is no blanket statement. Everyone has to determine their own meaning - their own direction. For me, it's music. Music is my science, and I experiment with it in the hopes of (always) finding something new, I never want my work to be stagnant or redundant. As always, evolution is the determining factor.

1. Julie Frith
2. 23
3. bass, violin, guitar, trumpet, voice, synthesizer, effects, tape loops, tapes, drums, DR15, Cr-78, radio, CB, basic elements
4. Brian, friends, parents, art, music, classical background/ upbringing, Europe
5. new inventions, new musical ideas, anything original, art, music, fashion, people, graphics, non-pop music, good wine, to think, few drugs, sex, myself, Brian, my cat Willie, being a Psyclone
6. pop music, popular famous people, guns, bad art, school, almost all filthy rich people, wars, nuclear anything
7. To be oneself - making the most of one's destine abilities, to be alive and making a purpose for that life.

## TAPE/DISCOGRAPHY

7" 45 "Electric Tone"/  
"Like You"

- LF-1 C-50 "Psyclones"
- LF-2 C-50 "A.K.A.-D.P.L."
- LF-3 C-60 "Gift Of Noise"
- LF-4 C-23 "Dead Pygmies Live"
- LF-5 C-90 "Objekt Compilation"
- LF-6 C-60 "Club Foot"
- LF-7 C-60 "Our Latest Cassette"

Current projects: publishing Objekt- Humboldt County's alternative music magazine, and working on material for upcoming lp on Sordide Sentimental Records, L'INVITATION AU SUICIDE, AND SUBTERRANEAN RECORDS.

FOR RECORDS, TAPES, OBJEKT MAGAZINE (SEND STAMPS), AND INFORMATION, WRITE TO:

Ladd-Frith  
P. O. Box 967  
Eureka, CA 95502



Now, neither dialectics, nor poetic imagination, nor «language in blending» can express these sounds any more. Neither myths, nor dazzling images, but the inexpressible thing. Here there is only the blooming of the intuition in the untranslatable silence. Eternal destiny of people who must run, in every moment, towards the essential thing. The music has got nothing to do with it.

Their contact:

Sandro Ripamonti  
Via Manzoni 121.  
20043 Arcore (Mi).  
Italy.

**TASADAY**

# DIE FORM & NULLA IPERREALE

ADN have brought out some 7 issues with accompanying cassette (Tasaday, Merzbow, Elektrozange, Pascal Comelade, DDAA ....)

ADN T02 C-60: Tasaday, Il Nulla Che Attira A sé.

ADN T03 C-60: Tasaday, In Un Silenzio Oscuro.

ADN T07 C-60: Tasaday, Riflessi Sensibiliti.

TASADAY (Die Form and Nulla Iperreale) is a group of people coming from Italy, Milano. They are A. Ahmed, M. Camorali, P. Cantú, L. Combo, R. Girardi, R. Maggioni, A. Ripamonti, D. Ripamonti, A. Ronchi, C. Ronchi and S. Sangalli.

They have published 4 cassettes up to now. One of them "live" in Holland and the other three through the Italian magazine ADN which is also a record label under the name DULL NOTE. They're the producers of Tasaday's first LP "Aprirsi Nel Silenzio" in a limited edition of 1.000 copies. The B side is a live recording of a performance given in Torino (Italy) 23/3/84. Their sound goes from Clock DVA-like first recordings to more percussive based experiments.

CONTACTO ADN-A Dull Note  
P.zza Segrine 6/A,  
Milano,  
Italia.

**Tasaday**

DO BLOOM IN T



They repeat themselves unceasingly, which they are sensitive reflections. Nothing here belongs to fate.



P16.D4

KÜCHE IN 1/2 TRAUER

SELEKTION

GROUP: P16.D4

P16.D4 come from Mainz (Germany). They started work in 1980. At present they are three people. Their music, widely revealed from the very beginning, is a mixture of sounds produced with a huge amount of average instruments, used in rather unorthodox ways, and other dubious and queer resonances. Their numerous compositions have been produced not so much for home or foreign compilations as for their own label called SELEKTION.

LP's:

- Their first and only LP up to now is "Kuehe in 1/2 Trauer" (Selektion, Feb. 1984)

CASSETTES:

- "Wer nicht arbeiten will soll auch nicht essen", c-45 editada por Selektion en Marzo 1981.
- "Von Rechts Nach Links", c-45 editada por Selektion en Enero 1982, con cara B en vivo, grabada en Octubre 1981.

LP's (recopilatorios):

- "Schau Hoer Main Herz Ist Rhein", compilación local, WNP 001, incluyendo 3 temas del grupo. Editado en diciembre 81.
- "Hasse Mensch", recopilatorio internacional editado por Selektion en Octubre 82 con 3 temas del grupo, junto a otros de Laughing Hands, Nurse with Wound, DOAA, etc.
- "Neuengamme", compilación internacional editada por Broken Flag (UK) en Diciembre 82, con 1 tema del grupo junto a Esplendor Geométrico, Whitehouse, Ramleh, etc.
- "Mail Music", compilación internacional incluyendo 47 grupos/artistas con 1 tema de P16.D4, editado en Marzo 1983 por Nicola Frangione.
- "Anthems", compilación internacional de Trax (Italia), Nov 83, incluyendo 1 tema del grupo junto a Naif Orchestra, Renaldo & the Loaf, etc.
- "Born out of Drama", compilación internacional de Frux (UK), Agosto 84, con 1 tema del grupo junto a otros de NWW, PD, etc.

CASSETTES: (recopilatorios):

- "Offene Systeme", c-45 incluyendo 2 temas de P16.D4 junto a Renaldo & the Loaf, Die Tödliche Doris, etc. Editado por Selektion en Mayo 82.
- "Sinn & Form", c-50 editado por Datenverarbeitung en Nov 82, incluyendo al grupo junto a Esplendor Geométrico, Nocturnal Emissions, MB, Ptoze Production, etc.
- "Sensational Le Journal N. 1", editado por Ilusion Products en Julio 83, incluyendo a P16.D4 junto a Legendary Pink Dots, etc.
- "Some Waves", c-80 editado por Graf Haufen Tapes en Abril 83, incluyendo al grupo junto a Esplendor Geométrico, Die Tödliche Doris, Non Toxique Lost, Nexda, etc.
- "Rising from the red sand", 3 x c-60 compilación editada por Third Mind en Sept 83 con P16.D4, Portion Control, DOAA, etc.
- "Hate's our believe", 2 x c-90 editado por Torture Clinique (Italia) en Sept 83 con Sutcliffe Jugend, Krang, etc., junto a 1 tema de P16.D4.
- "Anthems" Vol. 2, versión cassette del Lp Anthems.
- "Band it 12", tapezine c-90, con SPK, Throbbing Gristle, etc., y P16.D4.
- "Cadavres Exquis", editado por Clinik Communication (Canada) en Mayo 84, c-90.
- "Macronomicón" Mdm. 2, con el tema "Setebos Secunda", versión especialmente hecha para el tapezine de el tema "Setebos", aparecido en el recopilatorio "Hate's our believe" editado por Torture Clinique, anteriormente citado.

"..... the LP's tracks were recorded between 1982/83 in different places and include various instruments and mainly pre-recorded sound material such as sax, piano, voices, percussions, choirs, noise and others. All this was processed, transformed and structured in a series of wider operations that led towards meta-musik...."

Contact:

SELEKTION, Westring 27, 6500 Mainz 1, W.Germany  
SELEKTION, Mönchstr. 25, 6500 Mainz 26, W.Germany



no music: sound on  
 motion. trapdoor. open  
 pretender. intellect  
 i. reactionario. es  
 guorarlo es reaccionario  
 as. i. reactionario. es  
 eptarlo es una vieja y  
 ovum le es. babilas. sois  
 .oter

avant-dernieres pensees \84

# AVANT-DERNIERES PENSEES

BARCELONA.EUROPE

"El Lujo De Ser Olvidados"

KNOWING HOW TO WAIT,  
 KNOWING HOW TO STRIKE.

(A. D. P. made of people and  
 machines. Without this fusion  
 of blood and technology it  
 would not exist.)

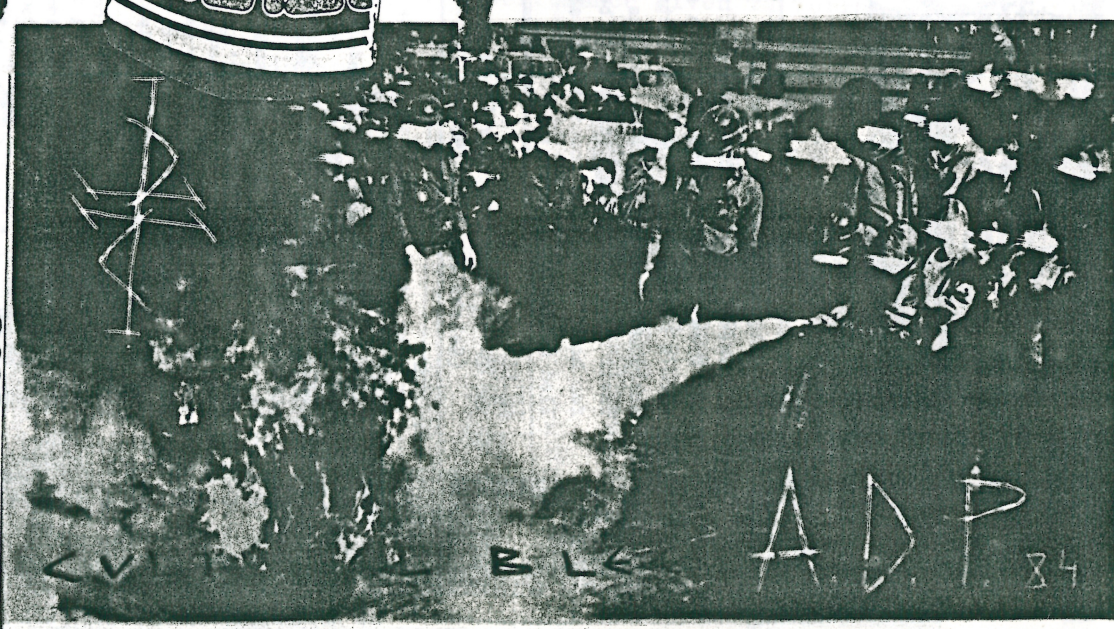
The end of music? ....Poetry?

1984 CINTAS is a cassette label  
 which broke out from L.M.D. and  
 other Barcelona label. They are  
 devoted to electronic, industri  
 al and ambient music and poetry.  
 They are connected with other  
 Catalan tape distributors:  
 Extension S.V.L. and L.M.D itself.  
 They've brought out the following  
 tapes:

1984/01 C-60 A.D.P. "Arte Deshecho"  
 1984/011 C-15 JUVENTUDES APATRIDAS  
 "Destroy The Nation"  
 1984/0111 C-46 ERROR GENETICO  
 1984/01V C-90 A.D.N.

## CONTACT:

C/o Antoni Lopez,  
 Sant Andreu 350 SAT.  
 08030 BARCELONA,  
 Spain.



1984 cintas



ä.d.n.

Fanzine

Cassettes distribution

APARTADO 1.642 SAN SEBASTIAN,  
EUZKADI-SPAIN.

ZUSAMMENWACHSEN

ZUSAMMENWACHSEN

Titulo: Aurrea schrämmaschine.

Basque-German Group  
PRODUCTION:  
"Semen Retentum Venenum Est" C-60

ZUSAMMENWACHSEN



## DIE WELTTRAUMFORSCHER

One of the few known self-tapers from Switzerland. Christian Pfluger plays electronics with an optimistic outlook.

He leads his own label MONIF MUSIC which has brought out some 5 tapes, three by WTF himself and a sampler called "Three Jahre Monif Label" with Swiss and German noise-makers.

die Welt  
TraumForscher



Two of  
the 99  
Ghost's  
of the  
modern  
life

WTF published 3 pieces in an international compilation "Some Waves" (Graf Haufen Tapes) in 1983 and has been working in experimental sounds since then.

"The Return Of Abdul Al-Hazred" has been recorded especially for Necronomicón.

"Natascha" is a version of a track included in the Monif Sampler (1984).

From  
The Worlddreamsiencists  
Christian Pfluger  
Sihlquai 332 \* 8005 Zürich  
Switzerland



Francisco Julio María López  
"El Oscuro Interior"  
Avda. Dr García Tapia, 124-1ºB  
28030 MADRID SPAIN

"La soledad refleja imágenes como un espejo invertido;  
su sola perspectiva produce vértigo."

The habitude

The smallest change alters  
me. The  
absurdity ... the meanness be-  
asks me

The sponge

I absorb  
expel  
and something from outside rest in me  
is that to be, then?

The doubt

... or

The oblivion

Who?

The silence

A mirror reflects the things inversely;  
an invert mirror must show them upside  
down, turn their back on their exposure,  
no reflected, deformed... different. The  
solitude alters them too, and if someone  
says it does not affect him, it is only  
because he has not the perspective (view)  
of that. "The habitude", "The sponge", "The  
doubt", "The oblivion" and "The silence",  
are five images reflecting in the solitude  
before the presentation of something: a  
feeling, a word, an instant, a glance, a wish...  
"The habitude" must receive another title  
as for the fear for the rupture that is,  
indeed; but is "The habitude" who talks  
properly. "The sponge" takes an existence's  
question, though it is not as simple as it  
seems. "To be" is not the same thing as "To  
exist". The others are expressive enough in  
their context. Together, they show a logical  
order of momentaneous meditation about a  
determined thing;—knowing what is the  
thing that produces the commotion, and in  
this order— Recognition, question—meditation,  
indetermination, omission —because the  
oblivion only exist in fortuitous or  
accidental kind—, and silence. As for the  
disposition given to the texts, it is a  
graphical recreation over each situation.

Obras Simples

"EL CUARTO DE JUGAR"—"MAMA SE HA IDO"—  
"MUERTOS DE UNA EXPOSICION".— 1982  
(inspiradas en textos y films de terror)  
"AL BORDE DE LA ESCALERA"—"LA SALA DE  
MUSICA" (piano ambas)—"EL PARAÑO EMBRUJADO"—  
"LA CASA APARTADA"—"LA ISLA DE LOS MUERTOS"  
—"EL SALTO" (2)—"SUEÑO CON VAMPIROS"—"NOCHE  
EN EL REINO DE LOS MUERTOS"—"¿QUIEN ES?"  
.— 1982-83

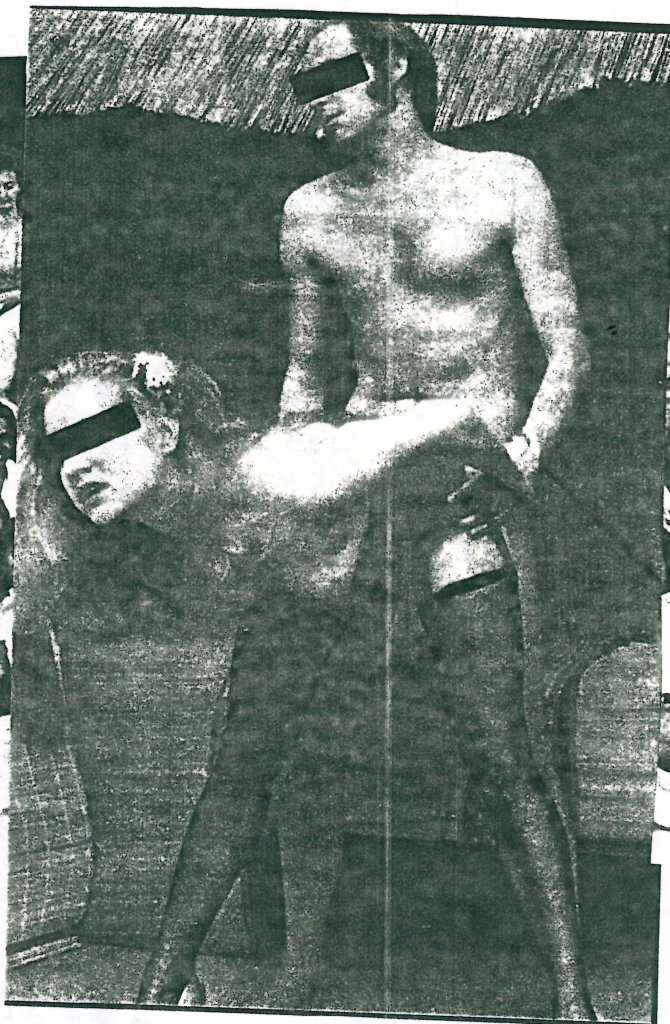
Obras complejas (texto-imagen-música)

+"EL OSCURO INTERIOR" (I) .—1983  
—"EL OSCURO INTERIOR" (II) .—  
—"EL OSCURO INTERIOR" (III) .—1984  
—"LEMURIA" .—1984  
—"LEMURIA" (II)—5 partes— .—1984  
—"MENOR AL YELMO"—5 partes— .—1984  
—"OLVIDO Y DUDA" .—1984

—las fechas son de grabación, no de  
composición—

Francisco Julio María López 19-1980





L.T.

Associated organ for experimental compositions.

Its most clear and direct exponent can be defined as winding and stormy music.

This independent action group has published so far three tapes:

C-60 / "GESTATORIO HUMANO"

C-60/ "EXPOSICION"

C-60 / "EL DESEO"

Title of the track

"SUIZA-GENEVE. RASPADURAS EN EL CUELLO  
FRICCION DOLOROSA"

ä.d.n.

FANZINE

Cassettes Distribution  
APARTADO 1.642  
SAN SEBASTIAN, SPAIN.

**LINEA TACTICA**



Vrij recent is de compilatie *Necronomicon 2*, een dubbelcassette met een Amerikaanse en Europese tape. Op deze laatste staan bijdragen van acts als *PI6D4*, *Non Toxique Lost*, *Fâlx Cérébri* en zeven Spaanse bands zoals *Merz* en *Avant-Dernières Pensées*. De groepen *Fli*, *Smersh* en *Architects Office* zijn enkele van de Amerikanen. Of de eerste

*Necronomicon* compilatie nog verkrijgbaar is weet ik niet. Hierop staan onder andere *Neo Zelande*, *Het Zweet*, *Die Tödliche Doris*, *Nocturnal Emissions* en *Bourbonese Qualk*. Bij beide tapes is een boekje gevoegd. Inlichtingen: Apartado de Correos 145, Puertollano, Ciudad Real. Op een andere interessante Spanjaard, *Victor Nubla* (lid van de groepen *Naif* en *El Secreto Metro* en baas van een cassettelabel) zal in een volgende *Dolby* worden teruggekomen.



R.002



# 2 Cassettes Compilation

## U.S.A. CASSETTE

### SIDE 1

1. F/i (USA) "Azazabee" 2:36 / "Mood Sequence" 3:56
2. SOMBRERO GALAXY (USA) "Buy A Gun" 5:10
3. ARCHITECTS OFFICE (USA) "Hymnosis" 7:57
4. MACHINIC INDICES (USA) "Untitled Komposition iv" 2:32
5. PSYCLONES (USA) "Slabyard" 6:22

### SIDE 2

1. SMERSH (USA) "Holiday Task Dub" 4:55
2. WHITE HAND (USA) "Screams That Whisper" 3:25
3. ARCHITECTS OFFICE (USA) "I Chris" 9:42
4. PSYCLONES & SCHLAFENGARTEN (USA) "Chicke Skin" 7:40
5. BILLY CLUB PUPPET "Almost Dread Inna Belltown" 3:03

© 1985 NECRONOMICON

## EUROPEAN CASSETTE

### SIDE 1

1. DIE WELTTRAUMFORSCHER (CH) "The Return Of Abdul Al-Hazred" 1:20 "Natascha" 3:50
2. EL OBSCURO INTERIOR (E) "Olvido y Duda" 5:25
3. PL6.D4 (D) "Setebos Seconda" 4:30
4. RECURSOS AJENOS (E) "Gatos" 5:08
5. NON TOXIQUE LOST (D) "Die 4 Temperamente" 2:10
6. TASADAY (I) "Il Respiro Si Blocca" 5:16
7. CORAL INFANTIL CANTAIRE DEL CADI (E) "Quan El Sol Es pon" 1:08 "El Rellojge" 0:21

### SIDE 2

1. AVANT-DERNIÈRES PENSÉES (E) "El Lujo De Ser Olvidados" 5:04
2. VOX POPULI (F) "Holkar" 1:49
3. LINEA TACTICA (E) "Suiza-Geneve. Raspaduras En El Cuello, Fricción Dolorosa" 3:06
4. TASADAY (I) "Spiragli In Spazi" 4:20
5. MERZ (E) "El Signo" 5:40
6. FÂLX CÈRÈBRI (D) "Durch Schmerz Zum Orgasmus" 2:55
7. ZUSAMMEWASCHSEN (E) "Aurora Schrämmaschine" 7:10

**necronomicon**

apartado de correos 145  
puertollano,  
ciudad real,  
españa.